

CROSBRYANA

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The British Bing Club PRESENTS CROSBYANA

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May-June 1951

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The club was established in March 1950 by permission of Mr. Bing Crosby and is associated with the American Club Crosby.

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In my younger and more carefree days when I was a member of that select group of individuals known as private soldiers in the service of His Majesty the King, I generally found that reveille blew a little too early for my liking and in consequence, unless I missed breakfast - a thing I was loath to do, I was invariably late on parade. After the usual initial misunderstandings with sergeants and other subordinates my lethargic disposition became well-known and even accepted; it being felt in higher circles that it was better for me to arrive late than not to arrive at all (That being the only satisfactory alternative I could offer).

While not necessarily expecting the club members to be as sympathetic as those military martinets I hope they will appreciate my parable and realise that the good things in life, though not always free are always worth waiting for. As with the last, they have again had to wait an interminable or even longer length of time for this issue to arrive. Again I apologise, but on this occasion the fault, dear Brutus, was in our stars as various factors have joined together to hinder my progress.

During the last month I have been sitting without success for numerous unpleasant exam papers and then hastily ensuring my holiday while the summer lasted. These various pastimes, together with a brief visit to see one Robert Hope perform at the Prince of Wales theatre, have kept me fairly well occupied and delayed the production of this issue. But enough of excuses: you've now got the journal so be thankful.

While on holiday I took the opportunity of visiting our extremely hard working Vice-President and spent a very pleasant evening in his company. I should like publicly to express my appreciation for his hospitality to me. Many thanks Les.

I should also like to thank all those members who so kindly wrote in answer to my appeal for letters, criticisms and articles. It was extremely noble of you all and I did enjoy hearing from you both. If you have not already received a reply you may be sure that one will soon be forthcoming.

I was particularly impressed by a letter from one member in which he said "One of my achievements in this life is the fact that I have seen "Mr. Music" no less than eleven times. This must be quite something even in the Bing club ranks. I think I know the entire script by now". Ye Gods, I should think he does know the script by now! I thought I'd established a record when I saw "Blue skies" six times, but after that I confidently expect to hear from someone who has seen "Emperor waltz" at least twenty times; but then I expect he'd turn out to be a cinema projectionist.

As promised last time, this issue contains the first article on Bing's films, together with a special page for collectors of his discs. I am still hopefully awaiting some brilliant suggestions for future features; what about it?

Nearing the bottom of the page and determined not to start a fresh one. If anyone has persevered this far he or she should now be thankful to turn to the more weighty portion of this magazine, unless, as I confidently expect, they have already read it. Although in that case they really needn't bother to read this editorial at all. Perhaps I should have said that at the beginning and saved you all this trouble, but on second thoughts, perhaps not.

Reg.

CROSBY TALK

by Jean

It is now settled that Bing's next picture after "Here comes the Groom", which is to be released around Autumn, is to be "Famous". The story, that of a successful composer of popular music whose son has ambitions to follow in his footsteps, is regarded as a masterpiece and considered by the studio to be one of the best ever acquired for Bing - a "natural" for his talents. Charles Brackett prepared the story before he left Paramount, and if an arrangement can be made with his new studio and if he's available he will produce the film when it goes before the cameras in September. This is the musical for which Bing wants Judy Garland as his co-star. If Judy makes any picture it will certainly be for the "Groaner" with whom she feels so completely at ease.

* * * * *

In the record department Bing and Gary have teamed up once again, this time to give us "Moonlight bay" and "When you and I were young Maggie blues". It's not yet known when this disc will be issued here, but let's hope it will be soon. While on the subject of records, if you happen to be at home at 12 noon on Saturdays you could do a lot worse than tune in to Robert Beatty's Record Rendezvous. You'll be fairly certain of hearing one or two Bings each time.

* * * * *

Back to films once again; I'm sure that there are many members who would like to see some of Bing's earlier pictures re-issued. With this in mind our club Secretary, Dot Hardiman, has been writing to various film renters asking "how about it?" Most of them said that they would do what they could, but Columbia Pictures, who hold the rights for "Pennies from Heaven", told Dot that it would be more effective if members would write individually to the managers of their local cinemas and ask that they book some early Bing pictures. Dot did this some months ago and as a result her local cinema had four Bing films showing every Sunday for a month. So if you feel inclined to see films like "Pennies from Heaven", "Birth of the blues", "Waikiki wedding", etc. again or for the first time get those pens and papers out!!

* * * * *

Have recently heard that Frank Butler has been assigned by Paramount to write the script for the forthcoming "Road to Bali", the next in the famous Crosby and Hope "Road" series. Butler, who has written scores of comedies, has had a hand in writing the first three "Road" pictures, namely Singapore, Zanzibar and Morocco. Let us hope that he will be asked to give us many more of these fabulous "Roads".

CELLULOID CROSBY

The first of a series of articles dealing with Bing's films.

by Ralph Harding

INTRODUCTION

How many film fans and Crosby worshipers can truthfully say that they have seen all of Bing's films? Very few, I imagine. Even the most ardent fan and the earliest of Bingoligists would have to strain their memories to remember his scenes in "The Big Broadcast of 1938". I saw the film about the time I was changing into long pants and borrowing my father's razor once a week, and Bing meant little to me. I knew of him; I heard his voice on the early Brunswick records when they sold for 2/6d., but my pocket money was only 1/6d. and gramophone records were a great luxury. If I knew then....but that is another story. So to refresh the older collectors' memories, to enlighten the younger collectors' minds and to indulge in complete nostalgia, this series intends to list every Bing film ever made right up to the present day; giving a brief resume of the plot, the songs that were featured and the supporting cast that helped to make or break the film.

I have tried to list every film in chronological order giving the relevant details and at the same time aiming at brevity. I have not included Bing's very early film called "Ripstitch the Tailor". Ray McCarey, assistant director at Pathe, gave Bing the chance of making a musical short. When the film was made it was run off in the studio projection room. Bing and Ray were run off the studio shortly afterward and "Ripstitch the Tailor" never saw the light of another screen.

Neither have I included Bing's brief appearance as a member of the Rhythm Boys in his very first motion picture, Universals "King of Jazz" with the Paul Whiteman band in 1930 - or his appearance unbilled and with no screen credit in the 1931 "Reaching for the moon", or his appearance in various Paramount short subjects and a campus comedy for Pathe called "Two plus four". I have also excluded propaganda films for World War II such as "Buy Bonds", and also "Out of this world" in which Bing's voice was heard singing the four Mercer and Arlen tunes for Eddie Bracken.

So here we have it. Turn back the clock to 1930.

BILLBOARD GIRL. DREAM HOUSE. I SURRENDER, DEAR. SING, BING, SING.
JUST ONE MORE CHANCE. WHERE THE BLUE OF THE NIGHT.

Six two reel comedies made by that master and williest of short-subject productions Mack Sennet. These shorts were shot in two or three day periods with typical Sennet funnymen filling in here, there and everywhere. Directors shouting "print that" or "it's in the can" after one take which had to pass because the cameras were liable to run out of film. An atmosphere so different from the pomp and circumstance that was rigidly adhered to in the production of a full-length picture at the major studios.

The shorts were composed of a few mild situations in which Bing had the opportunity to sing "I surrender, dear", "Just one more chance", "Blue of the night", according to the title of the film. In addition to the three titles already mentioned Bing sang "I'd climb the highest mountain", "Auf wiedersehen", "Between the devil and the deep blue sea", "Out of nowhere", "When I take my sugar to tea", "Loveable" and other songs; some now happily recorded on wax, but only by some enterprising collector in the States with imagination and a recording machine.

THE BIG BROADCAST OF 1932.

A radio revue with a skeleton story featuring Kate Smith, The Mills Brothers, The Boswell Sisters, Arthur Tracy (The Street Singer), Cab Calloway, Burns and Allen. Bing plays a crooner who makes his way through various contrived difficulties to the loving arms of Leila Hyams by way of Stuart Erwin and George Barbier aided and abetted by the talent line up. "Please," "Here lies love" and "Just one more chance" were the three tunes that rolled them in the aisles, but be honest, who recognized Bing? I didn't and I saw the film.

COLLEGE HUMOUR.

His second full length picture made in 1933. Bing went to college complete with rah-rah cliches, a "thrilling" football game, chorus girls as campus sweethearts and classroom lovelies of a kind that were never seen at my old school. The gals were called (for the purpose of the picture) the Ox Road Co-eds. As in all of Bing's early pictures the cast was well padded with Paramount's stock artists. Riccyard Arlen and Jack Oakie (what has happened to them now?) played the straight and the comic college boys. Mary Carlisle was the heart throb, and a few other girls of slightly higher grade than the chorus variety were tossed in for further embellishment. To tie up with "The Big Broadcast" George Burns and Gracie Allen were added to the line up and again the music was far more important than the story. Bing sang "Learn to croon", "Down the old ox road" and "Moonstruck", and although he was only featured in this picture he justified the producer's faith in him.

TOO MUCH HARMONY.

A variation on the same theme also made in 1933. Similar stock company cast; Jack Oakie remained but Sheets Gallacher replaced Arlen to act as stooge to Oakie's humour, handle the straight lines and squeeze in a gag or two himself. Lilyan Tashman, aided and abetted by dead pan, cigar chewing, Ned Sparks, breezed her way through a few reels and Hamy Green, a Jewish dialect comedian, added to the general humour. Bing sang "The day you came along", "I guess it had to be that way", "Thanks" and "Black moonlight" to Judith Allen who did nothing but look beautiful. There was also a heavy chorus number danced on a huge silk-covered kettle-drum headed by Pat and Toly Wing.

GOING HOLLYWOOD.

Loaned to M.G.M. from Paramount, Bing made his third film in 1933 appearing with the old silent day star Marion Davis. This was virtually her last picture because, like other silent stars, she was quite unable to cope with the complications of sound cameras. And so as one star was

"killed" by sound another was made, for the picture introduced Bing singing "Temptation" the style of which has never been equalled. Other songs were "After sundown", "Beautiful girl", "We'll make hay while the sun shines" and "Our big love scene", which pushed the picture to considerable box office success.

WE'RE NOT DRESSING.

The story (a revision of James Barrie's The Admirable Crichton) was the first to make any real attempt to utilise Bing's personality. Made in 1934, Bing was cast in the role of a sailor who attempts to slap some sense into the self-asserting daughter of a millionaire played by the late Carol Lombard of the tart voice. He was assisted by George Burns, Gracie Allen, Leon Errol and Ethel Merman who supplied the comedy relief. The songs were "May 1", "Goodnight lovely little lady", "Once in a blue moon", "She reminds me of you" and "Love thy neighbour".

SHE LOVES ME NOT.

Not one of Bing's best efforts. This was the Howard Lindsay - Russel Grouse story about the chorus girl who seeks refuge from a pursuing gangster in the rooms of some undergraduates at Princetown. Miriam Hopkins played the part of the embattled chorine and Bing and Elliott Nugent the chief undergrads. It was on the set of "She loves me not" that Bing's ears, normally glued back to prevent him filling too much of the screen, became unstuck and he finished the romantic song "Love in bloom" with one ear nestled tightly to his head and the other flapping in its normal position. Since that day Bing has always worn his ears as Mother Nature intended - spreadeagled away from his head. Besides "Love in bloom" the big songs were "Straight from the shoulder" and "I'm hummin' - I'm whistlin' - I'm singin'".

HERE IS MY HEART.

Bing's third film in 1934. Out on the French Riviera with Kitty Carlisle and Roland Young as indigent nobility while Bing acted the part of a tuneful and sparkling waiter. Bing, overloaded with heavy make-up, handled some very easy lines and showed his ability to display his keen sense of humour. The catchy tunes were "Love is just around the corner", "June in January" and "With every breath I take". Kitty Carlisle offered excellent singing support and Alison Skipworth weighed in for good measure.

To be continued.

Dot has received a letter from Columbia Pictures stating that they are perfectly willing to reissue "Pennies from Heaven" if members will write to their local cinemas requesting the film for Sunday evening performances. If members send her the names of the cinemas contacted she will prepare a list for Columbia.

Dot would also like to express her appreciation and thanks for all the kind letters she has received enclosing subscriptions. She only regrets that time will not permit her to answer them all.

RALPH IS SO PECULIAR

(or IT'S GETTING TO BE A HABIT WITH ME)

by Audrey Harding

My better half is stark raving mad and a record collector. Harsh words? Well I've just watched him stick a broken record together. A battered smashed record of early vintage by that menace to married life and sanity Bing "saddle bags" Crosby. It has taken him five hours and exhausted him and my patience. I want a sink fixed. I need a new door stop. The gas tap leaks and what does he do? He mends broken discs.

Girls, let me start at the very beginning. Ladies of the happy circle take heed - never, NEVER marry a record collector. I first met my maniac four years ago. He seemed fairly normal except that his sole conversation consisted of references to a trumpet player named Bick Spiderbeck (at least that's what it sounded like) and a certain Fat Swallow. Bing crept in insidiously and I noticed that when I took Maniac to the cinema and paid for the best seats he always wangled it that we saw a Crosby film if it were at all possible. I noticed his ears waggle at a Crosby vocal and he would turn up the radio when Bing crept into Family Favourites but I thought nothing of it. On the various occasions that I visited his mother - another raving maniac who constantly whistle "Blues in the night" - I noticed enormous piles of paper-covered flat discs hidden behind furniture. And even then I wasn't warned - but men always show their better natures before the nuptials.

I soon found out, believe me. Combined operations prevented the church organist from playing "Adeste fidelis" and "Let me call you sweetheart"; but the straw that fractured my sacrosanctity was when he deserted me on my honeymoon to go junk-shopping. He even chose the resort because of it's collecting potentialities. How would you like to spend a honeymoon at Portsmouth?

Getting a home together proved a problem. Getting a home is bad enough, but to Ralph that was easy. He knew a collector of Bix, who knew a Bing collector, who knew of a flat and who badly wanted "Happy-go-lucky you". One usually gets a bed, a table, chairs and cooking utensils - we got a record cabinet and an amplifier.

Every single Saturday since we've been married Maniac has got out of bed at 5.0 a.m., cooked his own breakfast, taken me in a cup of tea and then he will cycle five miles or more to the happy junking grounds of Kensal Green and Paddington, where he gropes and grunts around junk-dealers' barrows for old records, inches thick in dust, grime and mud. This keeps him occupied until about two or three o'clock in the afternoon, when, after eight hours solid junking, covering district after district, he will return with a score of old discs. After babbling about rarities he ignores my carefully prepared lunch and proceeds to wash his haul one by one, drying each record with a perfectly clean towel that I'd laid out only that morning.

My first baby literally cut his teeth on records. Maniac gave him records to play with and junior promptly bit large chunks out of them. Since then he has been raised on National Dried and "Wrap your troubles in dreams". He said "Music" and "Cozbee" before he said "Mammy"; Jolson would have been mad. (Continued on Page 9)

COLLECTORS' PAGE

by Les & Reg

There are no sincerer Crosby fans than those who collect his records and we have decided that the time has now come when these "maniacs", as the saner members call them, should have a page devoted entirely to them. It is of very little interest to the average fan to know that on such and such a record Bing was feeling a little off colour and on such and such a record Bing cannot be distinguished at all; or again that such and such a record has been issued in twenty different countries with twenty different backings and perhaps even twenty different masters. The saner fan knows and cares little of this. He or she hears a Bing record on the radio, likes it, buys it, plays it a few times and then relegates it to a shelf where in the fullness of time it becomes broken and is thrown away. (On rereading that last sentence we are struck with the realisation of how like life a record is - a wonderful subject for a thesis entitled "Is mankind the record of the future" or something similar) So, while the sane members pass scornfully over this page, the maniacs, among whose ranks we are proud to number ourselves, will find, we hope, some little item wherewith to increase their knowledge of Crosbyana.

For the last year we have been engaged, with the co-operation and invaluable assistance of Geoff Milne, Ralph Harding and Colin Pugh, in compiling a complete definitive discography of Bing Crosby. Such a work takes a great deal of doing, but we have progressed steadily. There are, however, many points still to be cleared up and this we hope to do through these pages. We shall be passing information out to you and we hope in return that you will send us any you may have; for it is only by exchanging information that our collections and discographies can be increased.

We are very fortunate, through the courtesy of Geoff Milne, in having received information from Decca's recording sheets of all the different takes of Bing's records. This information is still coming in and we propose retailing it to you via these pages. The question of alternate masters has always been a nightmare to collectors and this will at least clear up the actual takes. It is, however, more important to know which takes have been issued; we have underlined those in our possession and would like to hear of any different. In all cases those underlined are on English Brunswick unless otherwise stated.

- *DLA2271 Tea for two. A. B. C.
- *DLA2272 Yes indeed. A. B. C.
- *DLA2274 San Antonio rose. A. B. C.
- *DLA2275 It makes no difference now. A. B. (A master on Am.De. 23938)
- *DLA2287 A nightingale sang in Berkeley Square. A. B. C.
- *DLA2290 Dolores. A. B. C.
- *DLA2291 Pale moon. A. B. C.
- *DLA2398 Who calls. A. B. (A master on Ind.Co. DE30109)
- *DLA2399 Lullaby. A. B.
- *DLA2400 You and I. A. B. (Dubbing. No take no.)

*DLA2401 Be honest with me. A. B.
 *DLA2402 Goodbye little darlin' goodbye. A. B.
 *DLA2411 The waiter and the porter. A. B.
 *DLA2412 The birth of the blues. A. B.
 *DLA2437 Clementine. A. B. C.
 *DLA2438 The old oaken bucket. A. B.
 *DLA2439 Lights out 'til reveille. A. B.
 *DLA2440 Sweetheart of Sigma Chi. A. B.
 *DLA2442 Sweetly she sleeps, my Alice fair. A. B.
 *DLA2443 Dream girl of Pi.K.A. A. B.
 *DLA2444 I wonder what's become of Sally. A. B.
 *DLA2445 Old black Joe. A. B.
 *DLA2446 Mary's a grand old name. A. B.
 *DLA2500 Oh, how I miss you tonight. A. B.
 *DLA2501 Don't break the spell. A. B. C.
 *DLA2502 Dear little boy of mine. A. B.
 *DLA2503 Nell and I. A. B.
 *DLA2504 Danny boy. A. B.
 *DLA2515 You are my sunshine. A. B.
 *DLA2516 Ridin' down the canyon. A. B.
 *DLA2517 You're the moment of a lifetime. A. B.
 *DLA2518 No te importe saber. A. B. C. (A master on Am.De. 23915)
 *DLA2538 Ol' man river. A. B. C.
 *DLA2539 Day dreaming. A. B.
 *DLA2540 Darling, je vous aime beaucoup. A. B.
 *DLA2541 The anniversary waltz. A. B. C.

Well there's a few numbers to be going on with. There are a number of gaps which will have to be filled in later and, unless we receive strong objections to the contrary, we will continue with this list next time.

Once again, please let us know if you have any of the masters not underlined as it is only with your help that we can arrive at a complete list of issued masters.

Finally, a piece of interesting news. The other day we picked up a copy of L3895 Too-ra-loo on Brunswick 03554. The record is labelled with master no. L3456, but has the other number on the wax centre. Well worth picking up as this is a different recording made about a year after the first. Let us know if you're lucky enough to find a copy.

RALPH IS SO PECULIAR. (Continued from Page 7)

My dining room is surrounded with records, thousands of them; ranging from earthy blues to Chicago. I have to dust them, polish them, look at them and loath them. Maniac steals my dusters, powder puffs and unmentionables to polish records.

He can't pass a junk shop without chin-wagging with the boozie ape that lives inside surrounded by dirt and discs. He spends the housekeeping on the latest issue and invites all his fellow cranks to lodge with us for unlimited periods. He has no ambitions in life apart from getting "Good God, you made the nightie too long". Editor, please confirm this title.

Yes the guy's crazy, but you get used to it if you try. He's a psychological case, but it get's fascinating after four years. Girls, you have been warned.

Art's suggestion for Boosting Bing.

In the United States this year Bing is being feted on radio and by all the other means of communication. Rightly so! It's his twentieth year as a star in the man-made solar system. In this country, however, the Paramount organisation have not stirred themselves and so it seems to fall to us to "Boost Bing" in capital letters. This slogan is already being used by Club Crosby in America, Canada and Australia.

"Surely", some of you will say, "Bing doesn't need any boosting". He certainly does. He's been at the top for so long that he is now being taken for granted and when one is taken for granted the time has come to promote new interest.

Our younger generation are excited by the publicity afforded to Sinatra and, lately, Donald Peers. Ten years ago, when buying a recording of the latest hit tune, they would ask first for the Crosby issue and only accept another artist if Bing was not available. Today they accept other artists unquestioningly and Bing is left on the shelf. A few live Crosby broadcasts would soon alter this position, but Bing is apparently unable to visit Britain this year or record radio programmes for us. Therefore it is up to us loyal fans to do our bit and take a hand in Boosting Bing.

There is really only one way in which we can demonstrate the perfection, the rhythm, the sincerity and the personality that only belongs to Bing and that is by endeavouring to get as many of his records as possible played over the air. If every club member were to write at least one letter to either the B.B.C. or Radio Luxembourg asking them to play a favourite Crosby disc in one of their request programmes we should be making a notable start. There are few people in Britain today who never listen to the wireless and the request programmes are among the most popular. So by having records played on these programmes we can remind everybody that Bing is still on top and play our small part in Boosting Bing.

* * * * *

I should like to thank both Jean and Reg. for their very kind words about me in the last journal. I should also like to express my appreciation of the way in which Reg. has so nobly taken over my responsibilities vide the journal.

We had a few letters enquiring the whereabouts of the April-May journal. It was four weeks late, but when it did materialise it was well worth waiting for. I hope those members who did enquire are now consoled. It does take some energy and time to produce "Crosbyana" for each member. Just when you're all set to print along comes an important item which must be reported in the new issue, necessitating a reorganisation of the whole issue; however we've taken the job on and we love to see the finished "Crosbyana" in a stamped envelope bearing your name and address.

Since last year the price of paper has risen to unforeseen figures and we are forced to use slightly inferior paper and cut down the number of pages. These post-war days are proving difficult, although we have no doubts that soon we shall fall upon better days and prices will drop to a more reasonable level.

Once more my thanks and congratulations to our new editor.

Art.

LES GAYLOR presents THE GROANER IN THE GROOVE

Well Members, a few more Bing recordings have come our way since my last reviews, but not to any great extent. The masters must be piling up on Decca's shelves.

I'm very pleased that many of you have been writing to Decca to express your dissatisfaction at the small number of Bing releases. The more of you who back me up, the more chance there is of getting those missing numbers in our collections. Let's keep our fingers crossed.

First, here are the recording dates missing from my last article.

04660	So in love.	L4856	4/1/49
	Why can't you behave.	L4857	4/1/49
04606	All my love	L5701	23/6/50

Also the date of "Looks like a cold cold winter" should be 8/9/50 and not 7/9/50 as I stated last time.

The first of the new releases is

04657	May the good Lord bless and keep you.	L5954	13/12/50
	A perfect day.	L5953	13/12/50

These two recordings are both very good Crosby. "May the good Lord" is a lovely tune and the lyrics are first rate. Bing is well suited to this song, which is very much better material for him than the composer Meredith Wilson's other effort which Bing ought never to have recorded; I refer to "The Iowa Indian song". Note Bing's terrific rendering of the line "Till we meet again" at the end of the recording.

"A perfect day" is also wonderfully treated in the best Bing manner. This well known song by the famous songwriter the late Mrs. Cassie Jacobs-Bond has long been a favourite of Bings, and now that he has at last recorded it he has given it his best treatment.

On both these sides Bing is accompanied by the Ken Darby Singers and orchestra directed by Ken Darby. They all combine to produce two really excellent sides for the Crosby fan.

04672	Sparrow in the treetop.	L6045	8/2/51
	Sentimental music.	L6034	1/2/51

Sparrow is the natty little ditty on which Bing always scores. The type of number on which Bing let's you hear how happy he is to think that someone wants to hear him. The Andrews Sisters are accompanying him and as usual when they are together the recording is perfection

itself. Vic Schoen's orchestra gives a very commendable musical accompaniment in the usual great style that typifies their recordings. Should please all Bing-Andrews Sisters fans.

My praise cannot be too high for "Sentimental music". This is simply magnificent, stupendous Crosby, in my opinion the best record issued here for ages. If only Bing had as good songs as this to sing in his films who could be dissatisfied. John Scott Trotter's new musical effect of muted trumpets and melodious strings makes a really beautiful accompaniment to the wonderful crooning of our Honorary President.

In sentimental mood Bing is tops as this recording proves, his own particular treatment of this song is unbeatable. This is a must for all Crosby fans, and full marks to John Scott's orchestra. Just vocal perfection aptly describes this side. More please Bing of this type.

04704

You gotta show me.

L5986

7/1/51

Then you've never been blue.

L5993

7/1/51

What a contrast these two sides are after "Sentimental music"; slightly disappointing I think. As the titles suggest these songs are not very brilliant in themselves, but there are occasional snatches of good Crosby on both sides that just about saves the disc. The musical accompaniment is by Tommy Dorsey's Famous orchestra but, except for Tommy's trombone playing, it did not impress me a great deal. At times the blaring brass is very nearly unbearable; this type of accompaniment is not the best for Bing, when one considers the melodious orchestras of John Scott Trotter, Victor Young, Axel Stordahl, Sonny Burke and others who have done him great justice.

These two numbers are in the sloppy sentimental class, and Bing could well have recorded two much better songs in their place and preferably with a different orchestra. However, Bing's wonderful ability to make the best of a bad song saves the situation.

Since writing these reviews I have heard that Decca are issuing another special supplement of seventeen Bing records which should be available from your dealer by the time you read this. It is really great news as the list contains the majority of the old American Deccas unissued here. It includes all the missing numbers from "Blue skies" plus such well known numbers as "The Christmas Song", "Sleigh ride in July", "Chapel in the valley", "Got the moon in my pocket", "My heart goes crazy" and "Lilli Marlene" and of course many others; thirty-four wonderful sides in all.

It is grand to think that at last all our letters and appeals to Decca have born fruit and we must all show our appreciation in a material form by purchasing as many of these as we can afford. Seventeen at one go is rather a lot to purchase for most of us, but we must be very thankful that we have the opportunity at all and it is up to us to make the most of it.

I shall have more to say about these discs next time, but in the meantime I cannot urge you to strongly to get them and be thankful.

ALAN LADD'S FRIENDLY CIRCLE.

This club was established at the same time as ours in February 1950. The club is conducted by Miss Pearl Abbott, 32 Kestral Avenue, Brantles Farm, Middlesbrough, Yorks. The annual subscription is 4/- and members receive four copies of the club magazine, a biography and a photograph of the star.

THE TRAMP

"Bing Crosby was refused a room at a big Vancouver hotel because the night booking clerk thought he was a tramp.

"Crosby, on holiday, sauntered into the lobby wearing a leather jacket, dungarees and cowboy boots. He asked for a room with a bath, but the night clerk told him the hotel was full.

"Crosby was climbing into his car outside when a pageboy recognised him."

(BUP News Item)

When Crosby went out fishing in the Royal Canadian streams,
He searched for somewhere comfortable where he could dream his dreams
But the hotel clerk thought otherwise, he said "we have no room
For one who clearly needs a shave and badly needs a groom.
The likes of you find ample room to sleep beneath the trees
So get you gone before I boot you on your dungarees."
Our hero shrugged and turned away, no need for him to rage;
He reached his car, but at that point a movie-going page
Called him by name and all was well, they dragged him from his flivver
He spent a Happy Holiday with Rhythm on the River.

MEMBERS' ADVERTISEMENTS

Mr. John Joyce, 62 Hawksford Crescent, Low Hill, Wolverhampton, Staff has the following records for sale or exchange.

Col. 1901	Got me crying again. (Mint)	Belgian Deccas of Symphony.
1990	Here lies love. (Mint)	Anybody's spring
2027	Young and healthy. (Mint)	Rose of Santa Ro
2035	Gay love. (Mint)	
2068	Whistlin', hummin'. (Mint)	HMV B5311 Saxophone waltz. (Ex)
2085	Black moonlight. (Mint)	Col. 5006 Wa da da. (Mint)
2123	Still in my heart. (Mint)	5071 That's Grandma. (Good)
2187	Starlight. (V.G.)	4951 Get under the moon. (V.G.)
2147	Our big love scene. (Mint)	HMV B5471 Make believe. (V.G.)
2153	Evening at home. (Mint)	BD470 Just a gigolo. (V.G.)
2208	Let's try again. (Mint)	Ind.Br. 80057. I apologize. (Ex)

He wants all or any of the following:-

Brunswicks 104, 107, 1649, 1735, 1503, 02050 (B masters only)	Moon was yellow (A & C masters)
Young and healthy (A master only)	I cried for you (A master)
Hello Mom (C master only)	Swing low sweet chariot (A master)
Mighty like a rose (W73214)	Sail along silvery moon (A master)
At your command (A master)	Sweet Leilani (A master)
The one ros (B master)	

Also any American discs; dubbings and V Discs.